

# CARNEGIE

## MAGAZINE

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INSTITUTE

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INSTITUTE OF TECHNOLOGY

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JAN 29 1941

VOLUME XIV PITTSBURGH, PA., JANUARY 1941 NUMBER 8



THE GRAND STAIRCASE WITH  
THE ALEXANDER MURALS AT THE TOP

## THE CARNEGIE MAGAZINE

### THE CARNEGIE MAGAZINE

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VOLUME XIV NUMBER 8  
JANUARY 1941

A little fire is quickly trodden out,  
Which, being suffered, rivers cannot quench.  
—KING HENRY VI

—31—

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MARSHALL BIDWELL, Organist

—32—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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### ECHOES

By ALFRED TENNYSON

[The theme is a sharp antithesis, arising out of a surface analogy between the echoes of a bugle on a mountain lake, and the influences of soul upon soul through growing distances of time.]

The splendor falls on castle walls  
And snowy summits old in story;  
The long light shakes across the lakes,  
And the wild cataract leaps in glory.  
Blow, bugle, blow, set the wild echoes flying;  
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,  
And thinner, clearer, farther going!  
O sweet and far from cliff and scar  
The horns of Elfland faintly blowing!  
Blow, let us hear the purple glens replying;  
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,  
They faint on hill or field or river;  
Our echoes roll from soul to soul,  
And grow for ever and for ever.  
Blow, bugle, blow, set the wild echoes flying;  
And answer, echoes, answer, dying, dying, dying.

### THE FOUR FREEDOMS

The Four Freedoms which the Bill of Rights assured and defends are those of religion, of speech, of the press, and of assembly. These four forms of freedom are in effect but four different aspects of one and the same form of freedom. They are those expressions of freedom which make it more than a mere word and raise it to the height of an institution. They name and define the fundamental rights which free men reserve to themselves as individuals when they set up an organized form of government and, either formally or by implication, grant to that government definite and prescribed powers. . . . Today there are millions upon millions of human beings living under governments which not only do not accept the Four Freedoms, but frankly and openly deny them all. This is the result of a lust for power, and for power at any cost. This lust may take the form of economic regimentation of social control or political despotism, and wherever it exhibits itself the Four Freedoms are under attack.

—NICHOLAS MURRAY BUTLER.

### A NEW TREASURER

At a recent meeting of the Board of Trustees Mr. Roy A. Hunt resigned his position as Treasurer of the three Carnegie institutions, taking this action because of the pressure of defense work upon his time. He was succeeded by Mr. Richard L. Mellon, a member of the Board, and also President of the Mellon National Bank.

### SELF HELP

You cannot push anyone up a ladder unless he is willing to climb a little himself.

—ANDREW CARNEGIE.

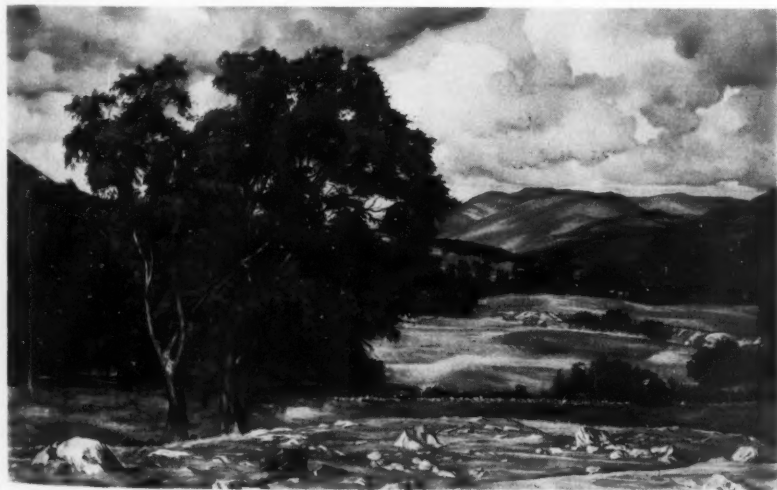
## FOUR NEW PAINTINGS

*Purchased for the Permanent Collection by Patrons Art Fund  
from Survey of American Painting*

BEFORE the opening of the Survey of American Painting, the Fine Arts Committee, in view of the fact that there were to be no prize awards, set up a purchase fund of \$5,000 for acquiring paintings from the exhibition for the permanent collection of the Carnegie Institute. As a result of this action, the Carnegie Institute purchased four canvases from the contemporary section of the Survey: "Fruit on a Black Table" by Henry Lee McFee, "Black Reef" by Henry E. Mattson, "Vermont Pastoral" by Luigi Lucioni, and "Studio of the Old Master" by Vaughn Flannery. Since the money for these purchases was allocated from the Patrons Art Fund, these pictures are assigned to that grant and make a total of forty-four paintings added to the permanent collection through the Fund since its establishment in 1922.

The painting, "Fruit on a Black

Table," by Henry Lee McFee, is forty inches in width by thirty in height. It is signed in the lower right, "McFee." The canvas is not dated, but it is known that it was painted in 1938. For many years the artist has devoted himself almost exclusively to the painting of still life, and "Fruit on a Black Table" is an excellent example of his work in that style. Mr. McFee was born in St. Louis in 1886. He gave up a position as a surveyor when he was twenty-one to begin his formal art training at the Stevenson Art School in Pittsburgh. From there he went to Woodstock, New York, for a summer-school course in landscape, and was so attracted by the opportunity that village offered for study and work that he gave up his original intention of entering a New York City art school and remained on there for more than twenty-five years. Recently, however, he has traveled



VERMONT PASTORAL BY LUIGI LUCIONI



FRUIT ON A BLACK TABLE BY HENRY LEE MCFEE

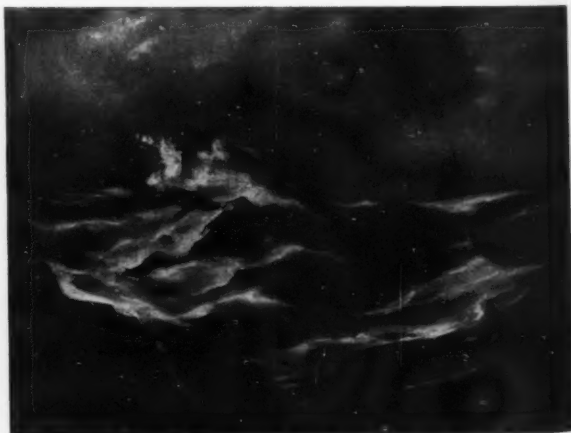
about in this country, working and teaching in Savannah, San Antonio, and Los Angeles. Mr. McFee first exhibited in a Carnegie International in 1923 and received an honorable mention. In the 1930 International he won another honorable mention and also the Allegheny County Garden Club prize.

The picture, "Black Reef," by Henry E. Mattson, is done in oil on canvas. It is forty-two inches in width by thirty in height. It is signed "Mattson" in the lower right. It is not dated but it was painted in 1940. Mr. Mattson was born in 1887 in Gothenburg, Sweden, but came to America to seek his fortune at the age of nineteen. While working as a mechanic in Worcester, Massachusetts, he attended classes in his spare time at the school of the Museum of Art

there, and eventually decided to make painting his career. It was not until 1916, however, that he was finally able to realize this ambition. In that year, he went to Woodstock, New York, to study with John Carlson, and stayed on in the Ulster County village to become one of the earliest members of that art colony. He has lived there continuously since, and even the imaginative canvases of the

sea, with which his name has become associated, are painted in that inland countryside. He has exhibited in Carnegie International Exhibitions since 1927, and in the 1935 show his "Deep Water" was awarded third prize. "Black Reef" is another of the "deep-water" canvases, depicting the surge of waves, with little spray or foam, over dark, menacing rocks.

The painting, "Vermont Pastoral,"



BLACK REEF BY HENRY E. MATTSON



STUDIO OF THE OLD MASTER BY VAUGHN FLANNERY

by Luigi Lucioni, is thirty-nine inches in width by twenty-three in height. It is signed in the lower left, "Luigi Lucioni, '39." This is the artist's favorite landscape. It shows a rocky Vermont pasture and fields, bordered by stone fences, with a magnificent clump of elm trees in the foreground and the rounded tops of the Green Mountains in the background. Luigi Lucioni, born in 1900 at Malnate, a small town near Milan, Italy, came to the United States when he was eleven years old. Working as a commercial artist, he studied in his free time first at Cooper Union and then at the National Academy. He won a Tiffany Foundation scholarship in 1924, and the following year went abroad for study and travel in his native Italy. There he was particularly attracted by the primitives, and his own subsequent style reflects their influence. His landscapes, figure pieces, and portraits have been received with great favor by Pittsburghers since his first appearance in the International Exhibition of 1933. In the 1939 International, his portrait of Ethel Waters won the Popular Prize. In re-

cent years, Mr. Lucioni has divided his time between his Washington Square studio in New York and a summer home at Manchester, Vermont.

The painting, "Studio of the Old Master," by Vaughn Flannery, is done in oil on canvas. It is forty inches in width by twenty-eight in height. It is neither signed nor dated, but is known to have been painted in 1940. The picture shows the interior of a small cottage, which is situated on the back stretch of the race track at Aqueduct, with its owner, the celebrated trainer of thoroughbreds, James E. Fitzsimmons, working at his condition books in the midst of sporting prints, photographs of famous horses, racing silks, and trophies, with an assistant and his son in the background. Mr. Fitzsimmons, affectionately known as "Mr. Fitz," has been nicknamed by turf writers "the old Master," hence the title of the canvas. The artist was born in Kentucky in 1898. His mother, a painter, came from the family of Kents, who were artists, designers, and craftsmen. His father's family had settled in Kentucky as early

as 1836. While he was recuperating from diphtheria as a child, his mother gave him her paints and pastels to pass the time. He has been making pictures ever since. When he was still young, the family moved to Chicago, and he attended Saturday classes at The Art Institute. Later, he entered the University of Illinois and during the World War trained for camouflage work. His life is about equally divided between art and the breeding of horses and cattle at Cockade Farms, Darlington, Maryland. It is the latter side of his life which furnishes the inspiration for his paintings, practically all of which deal with horses or with racing and hunting themes.

It is with appreciation that the names of the Patrons Art Fund members, who have made possible the purchase of these four paintings, in addition to forty other previous purchases for the permanent collection of the Carnegie Insti-

tute, are set down here: Mrs. Edward H. Bindley; Paul Block; George W. Crawford;\* B. G. Follansbee;\* Mrs. William N. Frew,\* in memory of William N. Frew; Mrs. David Lindsay Gillespie and Mabel Lindsay Gillespie, in memory of David Lindsay Gillespie; Howard Heinz; Mary L. Jackson,\* in memory of her brother, John Beard Jackson; Mrs. Samuel R. Kelly, in memory of her daughter, Harriet Roseburgh Kelly; George Lauder;\* Albert C. Lehman;\* Willis F. McCook;\* Andrew W. Mellon;\* Richard B. Mellon;\* William Larimer Mellon; F. F. Nicola;\* Mrs. John L. Porter;\* Mrs. Henry R. Rea; William H. Robinson; Ernest T. Weir; Emil Winter; Mrs. Joseph R. Woodwell\* and Mrs. James D. Hailman, in memory of Joseph R. Woodwell. New members are eligible to subscribe at any time. J. O'C. Jr.

\*Deceased

## CARNEGIE TECH AND THE DEFENSE PROGRAM

**I**N order that the vital demands of industrial defense production for men skilled in engineering work may be met, the Carnegie Institute of Technology, in conjunction with other engineering schools, began free courses this month for national engineering defense training. The courses of study, which will run from twelve to twenty-four weeks, may be taken either on a full-time or a part-time basis, and most classes have been planned for evening to accommodate employed men who wish to fit themselves for more responsible assignments. Designed to meet specific needs in industry, these courses will not carry credit toward college degrees.

Eleven thousand men have been accepted to be trained in region 11, comprising western Pennsylvania, western Maryland, and West Virginia, under the

supervision of six engineering colleges: Carnegie Tech, the University of Pittsburgh, the University of West Virginia, Bucknell University, Grove City College, and—through extension courses—Pennsylvania State College. Admission for this intensive training requires a high-school diploma or its equivalent, and in most cases the students selected have had previous technical training or practical experience. There are no tuition charges, since the expenses are being met as part of the national defense program by an allotment from \$9,000,000 recently voted by Congress in the Supplementary Defense Appropriation Act.

John D. Beatty, head of the Industrial Relations Bureau at Carnegie Tech, who is the regional supervisor, commented on the program as follows:

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## THE CARNEGIE MAGAZINE

From government surveys it is apparent that the next year [1941] will witness the largest increase in employment that this country has ever seen in a similar period of time, and in this district it will be especially marked, inasmuch as estimates of the Bureau of Labor Statistics now provide \$3,445,143,000 for materials to be used by the defense program in the iron and steel industry alone, which is 54 per cent of the total appropriation for materials. The free courses offer a wonderful opportunity to mechanically inclined men.

That the men of Pittsburgh realize this opportunity is evident from the fact that over 3,700 registered for the courses, filling the quotas at both Tech and Pitt.

The urgency for speed in such training is apparent from a thorough investigation made by Mr. Beatty in the eleven counties surrounding Pittsburgh. The investigation revealed that approximately 2,600 additional technical men would be needed in industrial defense work in the Pittsburgh area alone by May 1, 1941; whereas only 257 such men are shown at this moment to be available by the figures of the Pennsylvania State Employment Office.

The courses offered at Carnegie Tech include engineering drafting, machine design, testing and inspection, elements of metallurgical engineering, production supervision, and production engineering. These will be supplemented at the University of Pittsburgh by mechanical drawing and descriptive geometry, machine design, and metallurgical inspection. Penn State extension service will also supplement this training in Pittsburgh with classes in the buildings of the Pennsylvania College for Women and at certain high schools. Classes will be held both at the colleges and in or near industrial plants. The regular college faculty will be supplemented by additional teachers, including specially qualified men from the industries to be served.

The program of engineering defense training was developed and is being guided by the Advisory Committee on Engineering Training for National Defense, of which Dr. Robert E. Doherty, President of Carnegie Tech, is a member. It is under the supervision of John W.

Studebaker, United States Commissioner of Education. Twenty-two regional supervisors, serving without pay, are directing the training courses given by colleges in their districts whose proposals have been accepted by the Advisory Committee.

Arrangements will be made as the program develops to facilitate the placement of full-time students in defense positions upon completion of their training. In doing this, contacts between the engineering schools and nearby industries will be utilized, as will also the facilities of State and Federal employment offices and the United States Civil Service.

## THE WURTS CHRISTMAS DINNER

A FUND left by the late Professor Alexander J. Wurts has made possible each year since 1927 a Christmas dinner for those students at Carnegie Institute of Technology who live too far away from the school to go home for the holidays. This year the dinner was held at The Ruskin, with Kenneth L. Trefftz, of the department of economics, and Mrs. Trefftz as hosts. Thirteen Tech students enjoyed these holiday festivities, which are probably unique in Pittsburgh. Among them was Rudolf Benes, a nephew of Dr. Eduard Benes, the former president of Czecho-Slovakia; Sam Y. Park, of Hawaii; Conrad Nicosia, of Panama; H. Hamdi Gurkan, of Turkey, and an officer in the Turkish army; Hector A. Perez and Duncan del Toro, of Puerto Rico; Kurth Johnson, of Connecticut; Irving Derfel, of Maine; Courtney Brown, of New York City; R. B. Wood, of California; and two other Californians whose ancestors came from Japan, Tom T. Omori and Y. G. Ito. The dinner was followed by a theater party at the Nixon, where—appropriately enough—the boys saw the play entitled, "The Man Who Came to Dinner."

## MAN-MADE SUNLIGHT AT THE CARNEGIE INSTITUTE

*Unique New Illumination Installed in the Permanent Gallery*

FOR many years Homer Saint-Gaudens, Director of Fine Arts at the Carnegie Institute, has been troubled by the problem of artificially lighting the galleries so that paintings on exhibition could be seen by the public in the natural and brilliant colors that the artist, working under his northern skylight, mixed on his palette and applied to his canvas. The overabundance of yellow and red in most modern electrical equipment produces a loss of color values, as well as details. Mr. Saint-Gaudens made a tour of various museums over the country and found that they, too, are struggling with the same type of arti-

ficial light in their exhibition halls.

Richard C. Engelken, New York lighting expert, was consulted at that time, and he has designed a new illumination for the permanent gallery 2-A that is the first successful matching and control of fluorescent and incandescent lighting ever to illuminate an art gallery. Mr. Engelken's design for the installation was worked out with equipment built by Westinghouse Electric and Manufacturing Company, Pittsburgh Plate Glass Company, and Corning Glass Company. The complete installation was made by employees of the Carnegie Institute Department of Build-

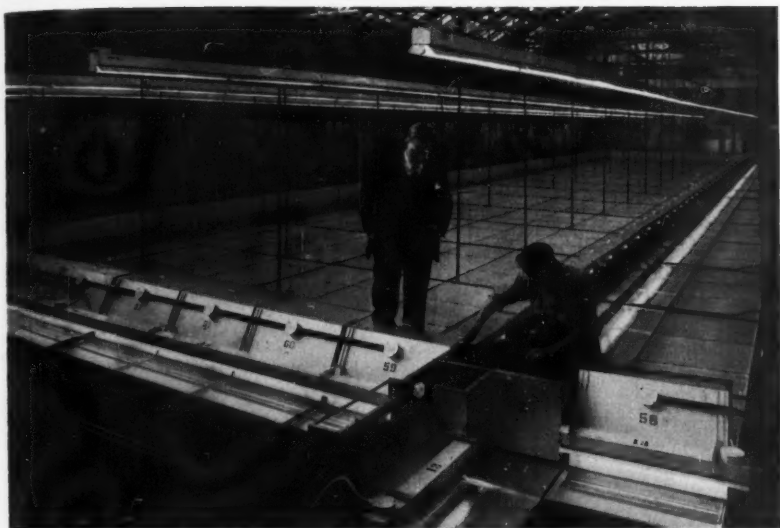
ings and Grounds, and supervised by Roy B. Ambrose, Manager of Buildings.

The Westinghouse Electric and Manufacturing Company furnished all the incandescent and fluorescent units for the direct lighting of the pictures, and all the fluorescent strips for general illumination. The lenses used for projecting the light from both the fluorescent and incandescent fixtures to the pictures were manufactured by the Corning Glass Company. For general illumination, a



THE PAINTING "BABETTE," SHOWING STARTLING BRILLIANCE  
OF NEW MAN-MADE SUNLIGHT





RICHARD C. ENGELKEN DIRECTING THE INSTALLATION OF THE LIGHTING SYSTEM.  
OVERHEAD ARE THE FLUORESCENT UNITS

water-white Crystalex Herculite glass was furnished by the Pittsburgh Plate Glass Company, which proved to be an indispensable part of the plan. This glass is manufactured from carefully selected materials and then heat-treated by a special process which gives it great strength. The word Herculite indicates this strength and the other words—Crystalex and water-white—indicate another interesting property of transmitting all the colors of the spectrum with almost equal efficiency or brilliancy. This glass is installed in the ceiling, and above it, reflecting the light downward, are four rows of fluorescent strips, so hung as to give a general and diffused illumination over the entire gallery. Upon fracture Herculite glass breaks up into very small pieces that become harmless upon falling, seeming to preserve the mysterious property of the shattering of glass that is given in natural philosophy to Prince Rupert's drop. Its great strength, however, practically eliminates any chance of breakage.

The marvel of the illumination is obviously more apparent at night, when, despite the darkness outside, the gallery appears to be bathed in daylight, with each picture "feature-lighted" by a lense projection system. The result is a revolution in art-gallery illumination, with lighting on the paintings that is about eight times as bright on the walls as it is in the center of the gallery, a proportion that is comparable to that which prevails out of doors.

Mr. Engelken explains this daylight on individual paintings by saying, "By adjusting the angle of the lamps and their lenses, we have been able to give every painting equal prominence on the wall. We have toned up the dark paintings and toned down the brilliant ones, simply by adjusting the amount of light above them. What the artist has done with his pigments, we have helped to do with light."

The gallery is illuminated by two systems. One embodies 224 Fresnel lenses—the kind long used in light-houses—blocked off into prismatic

squares, each diffusing the light of a 150 watt lamp that emits a slightly yellowish color. The other system relies on the four fluorescent tubes, which get their energy from mercury arcs. These mercury arcs produce invisible ultraviolet radiation that is absorbed by fluorescent chemicals on the inside of the tube and then is emitted as visible light, rich in greens and blues. Mr. Engelken says: "This is the first time that the different colors of these two light sources and their differing effects on surface brightness have been successfully matched."

The designer explains his plan further by saying: "The units are all mounted flush with the ceiling and equipped with special lenses in place of the plate glass used in the rest of the ceiling. These units have been so designed that their light does not form a noticeable contrast, either in color or surface brightness, to the illumination in the rest of the room. This is perhaps the most important feature about the installation, since it provides proper distribution and in-

tensity of light on the hanging area without obtruding on the attention of the spectator.

"The two kinds of lamps are mounted above control lenses which are designed to project a carefully adjusted output of light to the hanging area only. The lenses have been treated to take advantage of the relatively little amount of blue and green light from the incandescent lamps, using it to match the color and brightness of the light from the fluorescent lamps. By this means we have retained the predominant warm colors of incandescent lighting and at the same time have brought out the cool blues and greens."

The effect of this new system on all the paintings that are shown under it is manifested, for example, on the portrait of "Sarasate," by Whistler. The colors on this picture were until now so dark that the figure of the violinist below his waist was impenetrably obscure; but the new light shows Sarasate habited with boots and trousers, like other men. And so it is with all the others.

## THE ARTIST AS REPORTER

### *Exhibition of Drawings Reporting News*

THE photograph, like the world, is too much with us these days. The photograph is supposed to tell all and, in the telling, it sometimes tells little or nothing. It often misses the important part of the story, it is unable to place the emphasis where it belongs, and certainly from its very nature it is not capable of portraying what is behind the scene or implied in it. We all know the important part that the photograph has played in our daily newspapers and magazines. Many people depend on photographs for the news of the world, and we have all come to know too well what part they play in propaganda for this or that cause.

We have become so accustomed to a

photograph that it is difficult for us to realize today that before the method of photoengraving had been perfected, the pictorial reporter—the artist, if you will—was a standard feature of the daily press. In the nineteenth century, illustration was the school of many American artists. Winslow Homer came out of weekly magazine illustration, and such members of the New York Realists as Sloan, Luks, Glackens, and Shinn were pictorial reporters for the Philadelphia Press. It was this particular training that gave them their experience in depicting scenes from everyday life, and they learned the relation of art to life, to the life of the man in the street. This all, in turn, had a very definite

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UNDERMINED BY ROBERT GWATHMEY (Drawing)

bearing on the development of American art in the early years of the twentieth century.

PM, New York's latest daily newspaper, had high hopes of reviving the tradition of journalistic art and of opening up another avenue of opportunity for American artists. To bring this to pass, PM, in collaboration with The Museum of Modern Art in New York, held a competition in search of artists who could report news. Almost two thousand entries were received from all over the country, and prizes totaling \$1,800 were awarded to twenty-five artists. The jury of selection was composed of three artists—John Sloan, Wallace Morgan, William Gropper—Hogar Cahill, representing The Museum of Modern Art; and Ralph Ingersoll, publisher of PM. The jury also made the selection of pictures, some 118 in number, which are now on exhibition at the Carnegie Institute. The show opened on January 3 and will continue through February 14.

The exhibition contains drawings by such well-known artists as Reginald Marsh, George Biddle, Adolf Dehn, Philip Evergood, Georges Schreiber, Robert Gwathmey, Harry Sternberg, William Gropper, and Don Freeman. There is ample evidence in the exhibition that, if called upon, the American artists, known and unknown, are prepared to take up the role of pictorial reporters and carry on the tradition of the men who began their careers as pictorial journalists.

#### THE MORAL LAW IN GOVERNMENT

No matter what theory of the origin of government you adopt, if you follow it out to its legitimate conclusions it will bring you face to face with the moral law.

—HENRY VAN DYKE

#### WHY NOT?

I will point out the right path of a virtuous and noble education . . . so smooth, so green, so full of goodly prospect and melodious sounds, that the harp of Orpheus was not more charming.

—MILTON

## BIOGRAPHY OF DR. BRASHEAR

**A**N attractive biography of John Alfred Brashear has just been published by the University of Pennsylvania Press. The competent authors are Harriet A. Gaul and Ruby Eiseman. Dr. Brashear was one of the original eighteen men named by Andrew Carnegie as trustees of the Carnegie Institute, and he gave a large share of his time and attention to the exactions of that work. In the creative period of these institutions he at first served on the Museum Committee, and he was especially helpful in laying out the ultimate grounds of that department. When Mr. Carnegie proposed to build the Carnegie Institute of Technology, Dr. Brashear was a member of the committee on plan and scope of the new school. Finally, in all the affairs of the Carnegie enterprises at Pittsburgh, he was a wise counsellor and an unfailing friend.

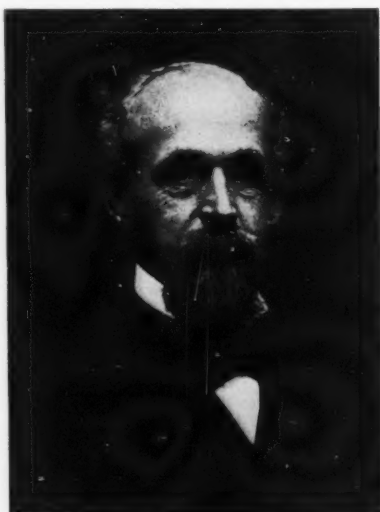
The story of his life is absorbingly unfolded in this book, "John Alfred Brashear." He once described himself as "a greasy workman in a machine shop." How could such a man, chained to his work in scientific ignorance, hope to become the friend and adviser of great astronomers and physicists? It was the power of his mind that solved this problem. He observed that there were accessories in the field of astronomy that he could fabricate better than others of his time; and William Thaw,

a benevolent railroad official of that period, made it possible for him to have his own shop, where these facilities soon brought to his door the great men constituting the investigators in the field of scientific research. His relations with these prophets of an expanding universe soon changed him from the intelligent salesman in his shop to the

co-operating student in his library; and the leaders of astrophysics sought his companionship and advice. When his studies had developed within him the yearning desire of a master mind to know and to expound the mysteries of an unknown world, he began to make rapid progress toward the front rank of astronomers. In this field he was particularly devoted to a study of radiant energy, and if he had lived to see the further development of the

radio he would doubtless have become one of its most useful participants. He cared nothing for money, and he died poor. But he was ever happy in the joy of work and in its imponderable rewards.

This book is, in the best sense, a success story of an unknown boy who rose to the heights of achievement through his persistent desire to do well what he had fitted himself to do; and this narrative tells how he did it. The charm of his person is reflected in the charm of the book, a publication of which Pittsburgh may well be proud.



JOHN ALFRED BRASHEAR

## CALLING ALL PITTSBURGH GLASS!

By LOWELL INNES

*Assistant Headmaster, Shady Side Academy*



PITTSBURGH's eminence in the production of steel and other metals has veiled her prominence in many other activities, especially glass. Though O'Hara and Craig, the proprietors of our first glass

house, 1797, suffered the ups and downs of all pioneer manufacturers, Major Isaac Craig's letter to Samuel Hodgdon Esqr., Philadelphia, remains a conservatively optimistic prediction of the shape of things to come:

PITTSBURGH, 18 JULY, 1800

... Colonel O'Hara will be with you by the time this reaches you he as well as myself will be greatly obliged to you for assistance in procuring a man with the necessary qualifications of Foreman in a Glass manufactory in which we have prospect of succeeding—the situation of our works being at least equal to any in the United States—being on the bank of the river at the foot of the Coal Hill (opposite the Point Bridge) out of which we are supplied with the best Coal I suppose in the world and at a trifling expence. The principal component materials of Glass are also conveniently obtained and our river a safe road of conveyance for brittle ware. . .

I am Sir

Your obed. serv.  
I. C.

The establishment of Bakewells, 1808-82, first flint-glass factory in the United States, the first use of coal and of gas as heating fuels for the pots, the rapid growth of the window- and the bottle-glass industries, the supremacy of James B. Lyon & Co. during the pressed-glass era, the efficient adoption of the lime-soda chemical formula by major Pittsburgh factories in the sixties, which elevated table glassware to the realm of big business, and, finally, the emergence

of Pittsburgh Plate Glass as the most important company of its kind in the world—what other American district can lay claim to such a long and productive share in a fascinatingly practical industry? Window panes, whiskey bottles, milk pans, crystal chandeliers, rolling pins, tableware, candlesticks, lamps, bureau knobs, each design reflected the social condition and artistic taste of its age.

Strangely enough Pittsburgh has never attained equal prominence in the estimation of collectors of early American glass. Sandwich and Stiegel are still names to conjure with; any shop, north, east, south or west, will proudly identify specimens and speak glibly of these two factories. In popular opinion, moreover, Pittsburgh has never been given a separate individuality except perhaps in a few examples of early hollow ware, marked historic flasks, heavy river-boat glass, and late pressed tableware. A year ago Cornelius Weygandt looked at four blown Pittsburgh district sugar bowls with a great deal of surprise and enthusiasm that our early workmen evinced such marked individuality. Certainly no more zealous or knowledgeable antiquarian than he could be selected as a fair test to prove that Pittsburgh glass has not been well enough publicized.

George McKearin, dean of American glass authorities, writes in the November 1940 "American Collector": "From the early years of the nineteenth century and probably through the 1840s some of the finest glass, both free blown and pattern molded, ever produced in America was made in the glasshouses which dotted the Ohio and Pittsburgh-Monongahela districts. This glass in brilliancy of metal, coloring, and delicacy of patterned design ranks with



This picture of the bottom shelf of the Pittsburgh Early American Glass Club exhibit exemplifies the earliest types of off-blown or free-blown glass made in the Pittsburgh district and shows the influence of Gallatin workmen.

anything produced at Manheim or by the Venetian or other Continental blowers from whom the Stiegel workmen drew their inspiration." Belated praise, though none the less welcome, yet the title of Mr. McKearin's article is "Ohio and Midwestern Glass," proof that my point is well taken.

Two organizations in Pittsburgh recognize the wisdom of recreating its glass history before too many examples of ware have been destroyed or, equally tragic, before Pittsburgh has been discovered by collectors from other cities and thoroughly exploited. Carnegie Museum, which fostered the organization of the Pittsburgh Early American Glass Club last year, has granted for exhibition purposes the use of one of its cases in the Gallery of Useful and Decorative Arts. Here the Glass Club has set up a loan exhibit of blown glass, the first of a series that will trace in a roughly chronological manner the development of Pittsburgh glassmaking.

In its meager way, this case stands as a reproof to the community, which should have recognized one of its major products by establishing permanent gift records of Pittsburgh glass at the Carnegie Institute. Protected and verified examples are of inestimable worth to students, collectors, and historians. A museum collection fosters civic pride as well as glorifies the past. It saves from oblivion specimens whose owners did not know they were "early Pittsburgh." Best of all, a permanent collection stimulates those who possess a single heirloom to make it available to posterity standing proudly in close association with its peers.

The present loan exhibit purports to contain blown glass of the Pittsburgh district. The wise glass antiquarian of today has ceased to attribute to specific factories individual pieces but has begun to classify as to types and localities. That suits our present problem, for though all the pieces on the bottom

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shelf belong to the confluence of the rivers, I should hesitate to identify a single one—without, of course, documentary evidence. For instance, the large milk bowl came from Fairchance. Possessing characteristics of Gallatin's New Geneva enterprise, 1794-1803, nevertheless it was probably blown at Greensboro, across the river, after Gallatin's German glassblowers had co-operatively bought up his venture and moved the plant some time after 1807. After his appointment by Jefferson as Secretary of the Treasury in May 1801, Gallatin had to curtail his activities in the manufacture of glass in western Pennsylvania. Perhaps it was even blown at the second New Geneva venture, the factory having been rebuilt in 1837 under Andrew and Theophilus Kramer. The other pans could have been blown at the same place or more than likely at Brownsville, Perryopolis, Monongahela City, or Pittsburgh itself. The tall jars, so useful to colonial housewives, are made from bottle-glass metal which contains sand pits and air bubbles, similar to some of the pans.

Easily the prize of the bottles is the squat green one with a Gallatin seal on the side. Near it is a matching fragment of green glass dug up on the actual site of the New Geneva factory beside George's Creek. The heavy flat traveller's bottle, originally encased in wicker to be carried by a strap over one's shoulder, exemplifies the green metal common to early factories. Obviously pieces on this shelf are utilitarian in purpose, crude and simple in design, from metal not too well purified.

A study of early glass-houses shows three standard products: window glass, bottles, and hollow ware. An interesting point

is that hollow ware, though differentiated from bottles, included offhand flasks, calabash bottles, and decanters. In 1791 two hundred and seventy-two stills were in operation in Washington County. Pittsburgh may have found river navigation an admirable conveyance for its bottles, yet an adequate market existed near home. In 1799 Major Craig instructed his agent in Natchez to sell a shipment on commission, twenty-five per cent above cost prices. The next year he was writing to have an advertisement inserted in a Cincinnati and a Lexington paper. Records show that Pittsburgh glass was shipped to Bermuda, Mexico, and South America. West of the Alleghenies the Gallatin and the Craig factories were dividing the earliest river business before numerous factories had sprung up or eastern manufacturers had entered the mid-western market. Whatever the early factories produced was sold at a reasonably low price. In two years, 1830-32, glass prices are reported to have dropped almost fifty per cent. Nearly all the



The pattern-molded blown sugar bowl with the knopped stem shown at the left represents the second stage in the development of American blown-glass technique. The free-blown sugar bowl at the right, with the funnel base, possesses many characteristics of Pittsburgh-Wheeling district design.

earliest blown articles had hard daily use and consequently very few have come down to us.

Passing from the bottom to the second shelf, the observer notes not only greater sophistication of design but also the introduction of a new technique. Free-blown or off-blown glass designates pieces shaped and decorated by means of the artisan's ordinary tools: chair, blowpipe, punty rod, marver, pinchers, shears, and calipers, without the use of molds. Time has made little alteration in the individual glass-maker's handicraft. Nevertheless development and change came with rapidity through the use of molds and the invention of the pressing machine. Before the press, early glass was blown-molded by the pattern and the three-mold contact methods. With the exception of historic flasks, the Pittsburgh district is not known to have produced three-mold contact blown glass. Like the Ohio factories, perhaps under the Striegel influence, Pittsburgh wrought pattern-molded glass. By this method a hot bubble of glass is introduced into a miniature open or hinged mold. Then it is withdrawn, sometimes being dipped into the hot mixture again, and is blown so that the expanded piece softens or intensifies the mold design. The finished article becomes about a quarter to a

half size larger than the original mold. Of the four designs occurring in pattern-mold blowing, our case contains only two, ribbed and swirled. The ogive, or Venetian diamond, and the broken swirl are absent.

On the second shelf the brilliant pattern-molded sugar bowl, the paneled vase, the open compote, the ribbed pitcher and salt, and the swirled cruet furnish good examples of that technique. A close inspection of the sugar bowl will reveal the delicate lining of the cover as contrasted with the heavier ribs of the bowl proper. The lower part predicts what kind of later design superseded the more attractive and less obtrusive earlier ribbing. A glance at the top shelf will show the heaviness of Victorian decadence in the so-called river-boat glass. This type of ribbing has come to identify a piece as Pittsburgh. The earlier and more graceful design is thought to be a product of William Peter Eichbaum, first employed by O'Hara and Craig, later by Bakewell, Page & Bakewell. Since Eichbaum learned his trade in France, writers on Pittsburgh glass have made much of the French influence of his work. Strangely enough, Thorpe's "English and Irish Glass," Figure 7, carries an illustration of a posset bowl very similar to the paneled sugar bowl, the variation



The swirled cruet and paneled vase were made by the pattern-molded method. The pitcher and covered compote are excellent examples of free-blown useful tableware of good design.

of the English example being a low funnel base instead of the knopped stem.

Another popular identifying mark of Pittsburgh blown glass is thought to be the knopped stem and heavy base. Three of the pieces, however—the large covered compote, the plain sugar bowl beside it, and the open baptismal bowl—carry funnel bases with folded rims. One tall jar has a perfectly straight stem base, while the heavy shallow salt has a ringed waterlike stem. Cruets, pitchers, plates, tableware of clearer, purer metal, designed with more sweeping lines and the rich fullness of easy curves, had replaced the stiff heaviness of early bottle- and window-glass factories, where many of the offhand pieces created were blown after hours by the workmen for their own families rather than as standard products. Early nineteenth-century blown glass is practically impossible to date with exactness. While the pressed-glass manufacturer could advertise his patterns in the newspaper, firms producing blown glass contented themselves with general statements, rarely the exact correlation of pictures. Besides, the glass blower of 1865 used the same tools and technique as his fellow of 1820. True, the quality of metal might be improved, the design might have become smoother, yet the variations might be so slight and so paradoxical that an experienced collector can err frequently.

After a glance at the heavy ribbing of the mid-century favorites on the top shelf, one's eye is caught by the deep cobalt of the Bovard vase, the apothecary jar, the small bowl, the bulb vase, and the tumbler. Mrs. Rhea Mansfield Knittle allows her enthusiasm free sway in "Antiques" for May 1928. She



The heavy ribbing here characterizes later blown glass of the Pittsburgh district. On the left is a type often designated as river-boat glass.

writes: "Cobalt blue glass had been made for four years (1807), and I presume that the Pittsburgh-Panhandle section blew more cobalt glassware than any other source. I have found one notation which says that O'Hara's blue bottles ranged from very small pocket flasks and perfumes to very large druggists' jars." The pieces I have mentioned plus the ribbed cruet in the corner belong chronologically on the second shelf. That any one was blown at the O'Hara plant is less than likely, for their workmanship is too finished, their metal too even. They call attention to the absence of color from the second shelf and make us long to see examples of amethyst, amber, and green, which Pittsburgh also produced.

In fact, the whole case sets forth the need for more and better examples of early Pittsburgh glass to be housed permanently at the Carnegie Institute.

#### THE CHARACTER OF ART

Art has for its object not merely to afford a transient pleasure, to excite to a momentary dream of liberty; its aim is to make us absolutely free; and this it accomplishes by awakening, exercising, and perfecting in us a power to remove to an objective distance the sensible world; (which otherwise only burdens us as rugged matter, and presses us down with a brute influence;) to transform it into the free working of our spirit, and thus acquire a dominion over the material by means of ideas. For the very reason also that true Art requires somewhat of the objective and real, it is not satisfied with a show of truth. It rears its ideal edifice on Truth itself—on the solid and deep foundations of Nature. —FREDERICK SCHILLER



## THE GARDEN OF GOLD



THE New Year opens with a challenge to the purse and conscience of Pittsburgh, delightful and tantalizing, as if shown hanging in the blue sky. It is that engaging and exciting offer of the Carnegie Corporation of New York to make a present to the Carnegie Institute of Technology of \$8,000,000 provided that our other friends will give \$4,000,000, making a new Endowment Fund of \$12,000,000 for the promotion of this great school. The enterprise must be completed by June 30, 1946, and some people are beginning to show signs of trepidation lest the approaching zero hour should find our task not wholly accomplished. But confidence and good will bring their own assurance of success, and all those who are directing this lively undertaking are encouraged by heartening gifts from day to day, and from week to week, and from month to month to believe that our four millions will be in hand perhaps long before the time arrives for the delivery of the eight millions that will reward this high mark of generosity.

We have done well. The sums that have been contributed on this account—ranging from very many gifts of one dollar each, and running as high as \$300,000, up to December 30, 1940—aggregate \$1,590,911.27, leaving \$2,409,088.73 still to come in. It must not be forgotten that every dollar so given inevitably brings its two dollars from the Carnegie Corporation. If, for example, someone would donate \$333,000, the corresponding gift would straightway transform that sum into \$1,000,000. And that is what makes this enterprise a Garden of Gold.

Commencing with January 1, 1941, the air is full of promise—full of promise and of gold. One steadfast friend brings in a second check for \$500, with a value of \$1,500; Mr. George T. Ladd hands

the grateful Gardener \$5,000, making \$15,000 to date from his purse, worth \$45,000; Mr. and Mrs. Marcus Aaron and family bring their fourth gift of \$5,000, making \$20,000 up to now, worth \$60,000, with another \$5,000 still to come—in all worth \$75,000.

The student body, graduated and still going, cannot be held back. Their gifts run from one dollar to a thousand dollars, with a triple value on every dollar given. Here are some of the names receiving a glad welcome in the Garden of Gold during the past month:

The sum of \$21.50 was reported by the Alumni Federation as the gift of A. R. Kommel, Ralph Babcock, Joseph F. Kebe, and H. W. Penterman. An anonymous gift for the Research Fund of the Chemistry Department of \$10 has also been recorded by the Federation. Contributions of \$40.50 have also been sent in from the following alumni: Dorothy G. Dunnells, John L. Elliott, Mrs. Victor A. Greulich, Murray Leibowitz, and Grace A. Wolf.

Among previous alumni gifts to the 1946 Endowment Fund that we have not had the opportunity to record heretofore are contributions amounting to \$83 from Fred C. Beede, Mrs. M. H. Davis, Lynn E. Exline, Claire A. Frederick, Mr. and Mrs. Leo Kasehagen, Carl H. Kindl, Mrs. A. H. MacFadden, Robert L. Slocum, and J. B. Sprague. Another outstanding gift of \$83 comes from E. S. Allen, the Women's Division of the Detroit Clan, Scott R. Dickinson, David O. Gifford, Frank Halgas, Edward E. Hawkins, David R. Ingalls, Francis Keally, Nathalie F. Lambing, L. W. Link, Arthur F. Sidells, S. M. Siesel, and Mr. and Mrs. W. A. Wells.

In the Carnegie Institute, contributions continue to come in to help the cultural work in every department. Mr. Ernest Weir sends in \$1,000 for the

## THE CARNEGIE MAGAZINE

Patrons Art Fund, and Mr. Paul Block \$500 for the same cause.

Then Mr. Richard K. Mellon contributed \$11,282.49 to defray the cost of a naturalist's expedition to Alaska; in addition to \$608.97 donated by him for the purchase of the extraordinary moose-head that was described in the December issue of *THE CARNEGIE MAGAZINE*.

The Museum is also the recipient of a gift of \$700 from Mr. and Mrs. Lawrence C. Woods Jr., representing an advance fund deposited by these loyal friends of the Museum for a proposed expedition.

Summing up these contributions acknowledged above, \$14,091.46 for the Carnegie Institute and \$10,738 for the Carnegie Tech Endowment Fund, added to the total sums recorded in the Garden of Gold for December 1940 brings the total of cash gifts for the work of these institutions during the fourteen years since the inauguration of *THE CARNEGIE MAGAZINE* to the following amounts: for the Carnegie Institute, \$1,311,822.95; for the Carnegie Library of Pittsburgh, \$40,629.12; and for the Carnegie Institute of Technology, \$230,745.68 for operation and equipment, and for the 1946 Endowment Fund, \$1,601,649.27; making a grand total of cash gifts of \$3,184,847.02. There is still \$2,398,350.73 to be raised so that Carnegie Tech can meet the requirements of the Carnegie Corporation of New York in the two-for-one arrangement.

### PITTSBURGH ASSOCIATED ARTISTS

**T**HE thirty-first annual exhibition of the Associated Artists of Pittsburgh will be shown in the third-floor galleries from February 13 through March 12. Paintings, crafts, sculpture, and an entire gallery devoted solely to water colors will be the features of the show, which always proves to be one of the most popular held at the Carnegie Institute during the year. This year the prizes will be augmented by a new

painting prize, left in trust at his death by Martin B. Leisser, Pittsburgh artist and principal of the Pittsburgh School of Design. A \$100 award will be made each year, which will be known as The M. B. Leisser School of Design Prize. The \$25 annual prize that is given by the alumnae of the Pittsburgh School of Design will be diverted this year to a prize for a black and white, and given in memory of Mr. Leisser.

The jury for the exhibition, which will meet in Pittsburgh on January 25, is this year, for the first time in the history of the Association, made up entirely of women, and includes such artists of national distinction as Georgina Klitgaard, Isabelle Bishop, and Helen Sawyer—all of whom have exhibited in Carnegie Internationals—for paintings; and for sculpture, Brenda Putnam; and for the crafts division, Mary Kimball Ward.

### ENGINEERING FOUNDATION AWARDS FELLOWSHIP TO TECH

**A** RESEARCH fellowship in civil engineering has been assigned to the Carnegie Institute of Technology by the Engineering Foundation of New York.

The recommendation that Carnegie Tech should receive this grant was made by Leon Moissieff, prominent consulting bridge engineer, who is chairman of the structural steel committee of the Engineering Foundation. Similar grants have been made to Lehigh and Columbia Universities. The fellowships include, in addition to the stipend, funds to provide specimens and equipment to carry on research.

The recipient of the Carnegie Tech grant has not been selected, but his research will be concerned with welding. The appointment will be made at an early date.

#### A WELL-ROUNDED MAN

Reading maketh a full man, conference a ready man, and writing an exact man. —BACON



# THE ART OF CANDIDO PORTINARI

By ROBERT C. SMITH

*Hispanic Division of the Library of Congress*

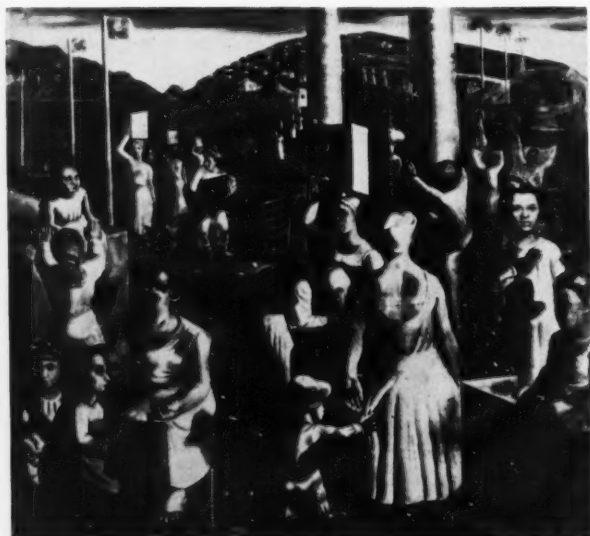
[An exhibition of murals, paintings, and drawings by Candido Portinari opened at the Carnegie Institute on January 9 and will continue through February 16. The Institute is particularly proud to present this exhibition because the first painting by Portinari to be shown in this country was in the Brazilian section of the 1935 Carnegie International. Moreover, that painting, "Coffee," was awarded an honorable mention. The paintings and drawings shown in the present exhibition were assembled by the Detroit Institute of Arts, to which the Carnegie Institute is indebted. The murals were originally installed in the Brazilian Pavilion at the New York World's Fair, and were lent to the exhibition by the Brazilian representative at the Fair, through the courtesy of Dr. Armando Vidal. The article below is reprinted through the courtesy of The Museum of Modern Art. Originally published in the catalogue of the exhibition, it was prepared by the author with the assistance of the staff of The Museum of Modern Art, and the staff of the Detroit Institute of Arts.]

Just as the Indian and the mestizo have been of prime importance to those Latin-American painters of the Mexican Renaissance, Charlot, Rivera and Orozco, the Negro and the mulatto have been the principal inspiration of Cândido Portinari. In this predilection he not only follows the general direction of the modern Brazilian school but returns to some extent to the origins of painting in his country. For it was the Negroes who first fascinated the artists

who accompanied the seventeenth-century Dutch governor of Pernambuco, Maurice of Nassau-Siegen. Albert Eckhout and Frans Post painted exotic portraits of Brazilian slaves and filled their landscapes with colorful African figures. The debt that modern Brazilian culture owes to the folklore, the dances, the music, the cult art of the Negro was acknowledged by the intellectuals of São Paulo in that Week of Modern Art of 1922 which was the first public recog-

nition of indigenous and regional art in Brazil.

Since then a school of startling vigor, inspired to a large extent by the Negro, has grown up. Forswearing the artificial picturesqueness of their francophile predecessors, the modern Brazilians have tried to understand the Negro and his relation to themselves, and upon the resulting conceptions, they have based their art. The mystery of the Negro infuses the poetry of Jorge de Lima; the pas-



SAO JOAO FESTIVAL





MORRO

Collection of The Museum of Modern Art

sionate rhythms of his dances and the subtle melodies of his songs are sounded in the music of Villa-Lobos and Oscar Fernandes; the tragic lives of the Negroes of Pernambuco and Baía have inspired the novels of José Lins do Rêgo and Jorge Amado. Mario de Andrade and Artur Ramos have analyzed their folklore and cataloged it with care. Gilberto Freyre has vitalized the Negro as an essential force in the social history of Brazil. Cicero Dias of Recife, Lasar Segall and Antonio Gomide of São Paulo have painted the Negroes of their regions with intimate discernment. But Cândido Portinari has shown the Negro of all Brazil as a solid symbol in the vigorous, changing life of his country.

Portinari's art, serenely sure on the surface, is remarkably varied in technique, in style, and in theme. He first won a reputation as a portrait painter. Over a number of years he has produced a distinguished series of clear-cut, solid portraits of his family and his friends, the Brazilian intellectuals. They have a Renaissance straightforwardness and

force of simple modeling and linear clarity which remind one that his father was a Florentine. In the presence of his Negro and mulatto sitters these qualities are given a monumental dignity, whether in the sensitive portraits of kneeling children or the masterful nude studies for his most recent frescos that recall the Negro sketches by Rubens and Van Dyck.

From these solid portraits and figure studies of Negroes he built a group of key pictures representing with a certain realism the life on the fazendas of the coffee country of São Paulo, or the crowded morros of the city—gathering coffee, transporting it in sacks, splitting wood, celebrating with fires and balloons the night of São João. A certain number of accented figures—Michel-angelesque stock characters—a stooping man, imperiously gesticulating overseers, majestic seated women, are bound together by rhythmic patterns of repeated gestures, and details of simplified landscape, long lines of palm trees, or coffee plants, women carrying cans of

water on their heads, rows of men planting in the fields. These paintings are the basis for the style of Portinari's new frescos at the Ministry of Education. The figures and the gestures are the same, yet the composition has been greatly simplified and the details of the background have all been suppressed in favor of a simple, impressive pattern of dark and light abstract forms. There is distortion for dramatic effects, and a sense of overwhelming rhythmic movements. The subject, the essential industries of Brazil, provides a synthesis of Negro types and activities, from the cattle raising of the extreme south to the sugar culture of the far north.

Concurrently Portinari had developed a looser technique of flowing surfaces and wiry outlines for use in his gouache paintings of genre subjects. This style we have seen in the New York World's Fair murals, with their greater sense of atmosphere—the wind blowing through the sails of the fishing raft, the Pernambucan *jangada*, and the hair of the toiling fishermen. We see it now in those picturesque and flamboyant studies of girls embracing, conversing, and couples strolling that might be considered a less serious though immensely skillful aspect of the painter's style. Careful modeling is sacrificed for rapidly indicated patterns. Outlines are vague and surfaces are fluid. It is almost a Parisian manner that Portinari has borrowed, perhaps temporarily. This style is most delightfully employed in the occasional "folk art" paintings of animals and still-life subjects.

Finally, Portinari has entered the realm of fantasy in a series of recent pictures. They are strangely beautiful scenes in which tiny clowns play leapfrog and miniature Baian women dance the Carnival against the limitless blue of the South Atlantic. One thinks of the back-country circuses of the novels of Jorge Amado, and the characters of Domenico Tiepolo and of Daumier. There are pictures, too, in which one senses the pathos of the youthful Picasso. Certain reflections of surrealism are sug-

gested by the curious tree stumps, the diminutive trees and animals about the toylike children playing football in another of these fantasies. Each is a complicated tiny study in a mood of febrile intensity. In spirit they are the antithesis of the long calm outlook of the monumental portraits and majestic frescos.

From these various paintings it is obvious to me that Cândido Portinari is one of the most gifted of living artists. They demonstrate the exceptional quality and variety of his technique, the originality of his vision and conception, the diversity of his style. He has proved that Brazilian painting, in spite of its exotic past and constant borrowings from foreign sources, can be monumental and original. He is the foremost interpreter of that great force which is daily growing more articulate—the Negro of the Americas. Unlike Rivera and the Mexicans he has no didactic social message to expound. But what he has observed he states with sympathy and dignity, untouched by propaganda. Upon such a firm basis Brazilian painting should continue to grow in importance and to play an increasingly significant role in the future art of Pan-America.

#### THERE IS ALWAYS AN ENGLAND

Old John of Gaunt, time-honored Lancaster, dying in his garden, and finding himself face to face with his faithless and inconstant king, draws this imperishable picture of an unchanging England which must ever lead the world in "Christian service and true chivalry," and maintain the renown of deeds done "far from home." In spite of this inspiring appeal from his wise uncle, the young Richard pursued his shiftless course until it led to his abdication, ruin, and death. But the England which he sought to wreck lives on, the same today as then. Here are the famous lines:

This royal throne of kings, this scepter'd isle  
This earth of majesty, this seat of Mars,  
This other Eden, demi-paradise;  
This fortress built by Nature for herself  
Against infection and the hand of war;  
This happy breed of men, this little world;  
This precious stone set in the silver sea,  
Which serves it in the office of a wall,  
Or as a moat defensive to a house,  
Against the envy of less happier lands;  
This blessed plot, this earth, this realm, this  
England.

—KING RICHARD II

## NIGHT CLOSING AT CARNEGIE INSTITUTE

IN 1895, when the Carnegie Library of Pittsburgh was dedicated, Andrew Carnegie, after paying the bill, gave his trustees one million dollars to create Fine Arts and Museum departments; and when his further gifts caused an expansion that exceeded the gallery space then available for that purpose, he authorized a reconstruction that appears in all its spaciousness in the present building. He suggested at the start that the doors of the Carnegie Institute should be kept open with those of the Library every night until ten o'clock, except on Sundays. This was done, and with the constant exhibition of a growing collection of objects of science and nature, and the showing at regular intervals of paintings—especially the annual International Exhibitions—Pittsburgh soon found itself in the possession of an institution whose halls were thronged day and night.

And all this time the Carnegie Institute was the only art and science institution in the world that was kept open, without charge, every weekday night in the year. No other city ever felt the urge to prolong its open hours after six o'clock.

Then the world began to change. Moving pictures brought an irresistible attraction to the plans of evening. Automobiles came more and more into general use, and the spending of many millions on good roads made their use more general. The development of the radio, until every home came to know the power of that eighth wonder, made everybody take a second thought before he would go out at night. "For why," asked these friends, "why, if we are employed by day, cannot we make our visits to the Carnegie Institute before six o'clock, or hold back for Saturday afternoon and Sunday afternoon?" So, twenty-one years ago, it was decided to shut the doors at six o'clock every day through the summer. Nobody was

hurt, because so few came. Many people do not know today that the closing hour has struck at six o'clock through the summer for twenty-one years. Many persons would have lived out their lives to the end without knowing of this present order to close every night, if they had not seen it in the papers. The wise, able, urbane, and attractive editor who upbraided himself as one of those whose continued absence from the night hours of the Carnegie Institute had caused its shorter sessions, really spoke for thousands of his fellow citizens, who likewise were nightly absentees. When these broad acres of marble floors are kept open at night, causing the consumption of much coal, light, and heat, and the payment for costly guards and janitors whose attendance is necessary, there should be people here whose presence would make glad recompense for all that—much people; a baker's dozen will not suffice.

That is the story. When there is a justifiable occasion the Carnegie Institute will be kept open throughout the evening, or evenings—with the International, or its substitute, or something like that; or with some striking event in the Museum. And the great Library is virtually always open, day and night.

Finally, let it not be inferred that nobody comes to the Carnegie Institute. Let it not be forgotten that there is a constant growth in the sum of those who come every day. In this last year, 1940, mostly in daytime, the Survey of American Painting had, approximately, 65,000; the organ recitals, 43,000; students from the university classes and schools in and out of Pittsburgh, 80,000; Music Hall audiences, other than for the organ, 150,000; Lecture Hall assemblies, 48,000; visitors circulating through the Library and Institute, 745,000; or 1,131,000 people a year to absorb the knowledge of the intellectual life as it demonstrates itself here.

# THE 1941 AUTUMN SHOW

*Annual Exhibition of Painters Wholly Unknown to Pittsburgh*

**A**N exhibition that has for its main objective the discovery of new talent in American painting will be the Founder's Day show at the Carnegie Institute next fall. In view of the fact that the International must be omitted again, the Fine Arts Committee has approved an exhibition that will be known as *Directions in American Painting*. It will open on Founder's Day, October 23, 1941, and will continue through December 14.

Differing radically from all other exhibitions held at the Carnegie Institute, it will be made up of three hundred oil paintings by living American artists who have never been represented in a Carnegie International. There will be no invited paintings. The canvases will be chosen by a jury of admission, which will meet in New York and Pittsburgh, to be composed of four painters and the Director of Fine Arts, Homer Saint-Gaudens. The four artists will be representative of various sections of the country and of different trends in American art.

Any artist who is a citizen of the United States and who has never been represented in a Carnegie International may send three paintings to the committee of selection, although only one may be accepted for exhibition from any one artist. The paintings will be submitted at the expense and risk of the artist, who will, however, be reimbursed for his expenses in sending his entry if it is accepted by the committee, and the canvas will be returned to him at the expense and risk of the Carnegie Institute in this event. The jury of admission at its Pittsburgh meeting will serve as a jury of award and will bestow the following prizes: First prize, \$1,000; second prize, \$700; third prize, \$500; first honorable mention, \$400; second honorable mention, \$300; third

honorable mention, \$200; and fourth honorable mention, \$100.

In announcing the new exhibition, Mr. Saint-Gaudens said: "We have felt for some time that it has not been possible for the Carnegie Institute in its larger exhibitions to give sufficient recognition to many American artists who have earned a place in public esteem without sacrificing the emphasis on the painters who are more widely known. The difficulty has been lack of wall space and the unwieldiness of large exhibitions. In the proposed exhibition it is our thought to distill to the amount of three hundred paintings the work of artists who, the Carnegie Institute feels, should now be placed before the public. The exhibition is frankly an experimental one, with its aim the recognition of talent not heretofore exhibited at the Carnegie Institute. Artists who have appeared in Carnegie Internationals for years will be missing under this novel plan, but it is our hope that this will be compensated for by the new names in American painting."

## POETRY AS A LIGHT

The light of poetry is not only a direct but also a reflected light, that, while it shows us the object, throws a sparkling radiance on all around it: the flame of the passions, communicated to the imagination, reveals to us, as with a flash of lightning, the inmost recesses of thought, and penetrates our whole being.

—WILLIAM HAZLITT

## THE VENGEANCE OF TIME

Things are equal, to the imagination, which have the power of affecting the mind with an equal degree of terror, admiration, delight, or love. When Lear calls upon the heavens to avenge his cause, "for they are old like him," there is nothing extravagant or impious in this sublime identification of his age with theirs; for there is no other image which could do justice to the agonizing sense of his wrongs and his despair!

—WILLIAM HAZLITT



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## "THE PLAY'S THE THING"

*Reviewing Four Christmas Plays*

BY HAROLD GEOGHEGAN

*Professor of the History of Art, Carnegie Institute of Technology*



FOR December at our theater the Department of Drama had the happy idea of wishing its faithful audience a merry Christmas by the presentation of a "Program of One-Acts for Christmas." Two

of the one-acts were ancient and traditional, the other two modern.

The program opened with Thornton Wilder's mild and rather syrupy "The Long Christmas Dinner." I do not know the date of this little play, but it strongly suggests the kind of work that "little" theaters that took themselves seriously used to inflict on their patient audiences ten or fifteen years ago. "The Long Christmas Dinner" shows us four or five generations of the Bayard family and ninety years of Christmas dinners—the dinners being treated as one successive meal. Through the symbolic right portal come the newly born and those who ally themselves by marriage with the Bayard family; through the left exit go the old and those whom the gods love. Birth and marriage and death, and again birth and marriage and death succeed each other. Memories become more poignant, as they have a way of doing on Christmas Day, and then those memories fade and become vaguely legendary and give place to newer memories. The idea is a good one, but somehow it does not quite come off on the stage. The plot has moments of charm, but not many, and it was without any overwhelming regret that I saw

the last of the Bayards disappear through the left portal.

The second play, "The Happy Journey to Trenton and Camden," is in Mr. Wilder's best manner—the manner of "Our Town" and "Heaven's My Destination." No one writing in America now has a more sympathetic understanding of the lives of decent, little, everyday folk than Mr. Wilder, and no one is better able to convey to us, even when he makes us laugh at them, their endearing qualities.

The journey in question is undertaken by Ma Kirby, her husband Elmer, and their two children, in the family "flivver," with the purpose of visiting a married daughter who lives in Camden. Nothing happens to them on that uneventful journey that could not and does not happen to anybody. They stop for gas and hot dogs, they read the passing advertisements aloud, they squabble mildly and wonder if they have left anything undone at home. They do not do or say anything of the slightest importance or originality, and yet at the end of the short act we feel that we have been in the company of four nice, decent, human beings, and we have quite a warm feeling for them; though on the surface at least, they are anything but attractive. A model one-act play, and acted and directed on this occasion for all it was worth! I do not know which of the quartet I liked the best: the good-natured, garrulous Ma Kirby or the silent dreary-looking Elmer, the delightfully gangling school-boy or the rather priggish little girl. Most of "The Happy Journey" is hilarious comedy, but the comedy is inherent in the characters and never introduced for the purpose of getting a



laugh. The change of mood in the final scene, where Ma Kirby is left alone with her elder daughter, comforting her for the loss of her baby, was finely and sensitively directed, as was the rest of the play, by Henry Boettcher.

The second half of the program was devoted to examples of the traditional play—an English miracle play and a mummer's play. The question of the manner of presenting these medieval mystery and miracle plays is debatable. The juxtaposition of scenes of intense devotional feeling with the broadest comedy is likely to seem strange to a modern audience. The language in which they are written is another difficulty. As the plays stand, the English is too archaic to be readily comprehended and must be modernized to a certain degree. To perform the miracle plays as they were performed in the fifteenth century, on a series of wagon stages journeying through the town and playing at different points, is of course out of the question. It is difficult to see how such a method of performance could even be approximated.

Thomas Job, who directed the present performance, took several plays—"The

Shepherds," "The Kings," and "The Massacre of the Innocents"—from the York and Coventry cycles, and also, I think, the final touching scene from the Wakefield Second Shepherd's Play, and made them into a composite Nativity Play. The various locales were suggested by using different parts of the stage, the part in which the action was taking place being illuminated, the other parts being left in darkness. The tidings-bearing angel spoke his—in this case, her—lines from a giddy height above the stage apparently in the void. The arrangement was effective.

Fearing that the language of the old plays would be unintelligible to the audience, Mr. Job had modernized it, and modernized it with a vengeance, substituting straight prose for the loosely rhymed stanza forms of the original. Personally, I missed the rhyme and the jog-trot rhythms. The use of modern prose seemed to me to give a sort of sophisticated quality to a form which is above all naïve. It was an interesting experiment, however, and the incidents were selected and dovetailed together with great skill. The more broadly comic interpolations in



STUDENT PLAYERS IN A SCENE FROM ONE OF THE FOUR CHRISTMAS PLAYS AT THE LITTLE THEATER



the Biblical story were discreetly omitted. Herod, in the gorgeous array of a fairy-tale king, out-Heroded himself, the King swept by majestically, the Shepherds complained and shivered in the cold, just as medieval shepherds must have done, and brought their humble gifts to the Child with touching words. The curious and entirely unscriptural character of Herod's Page was interestingly played, and John Blanken-chip's costumes had the right touch of fantasy.

The program of Christmas plays ended with a vigorous performance of "Saint George and the Dragon." "The mummer's play," the program informed us, "originated in the solar myth and the ancient seasonal dance of death and resurrection." I shall let it go at that. It did not seem to me to be about anything in particular. There was an imposing dragon which got killed by St. George, a comic Queen, a huge Giant Blunderbore, as well as Kings Alfred, William—which William, I wonder?—and Cole, Father Christmas, and Doctor Ball. The actors appeared to be having a grand time and enjoying themselves immensely. They charged down the aisles and threw things at the audience—a practice I deplore since I was hit in the eye by an orange at a performance of a Russian play whose object was to make the audience take part in the fun. In this cast, however, the missiles were nothing more deadly than paper snowballs. The most remarkable achievement on the night on which I saw the plays was the Morris dance minus two of its dancers laid low by illness. To dance "Blue-Eyed Stranger," heys and all, with four people was something!

All four plays were performed without scenery of any regular kind, and the first two without properties as well. The plays lent themselves well to this type of production, and gave the performers a chance to exhibit their pantomimic skill in carving an invisible turkey or driving a nonexistent automobile.

## FREE LECTURES

(Illustrated)

MUSEUM

SUNDAY AT 2:15 P.M.

LECTURE HALL

In preparing the lecture program of the Carnegie Museum, it has been the aim of the various staff members taking part to present interesting phases of natural history and geography and, so far as possible, to do this in a nontechnical, informative, and popular manner.

### JANUARY

- 19—"A Botanist Afoot in Western Pennsylvania," by O. E. Jennings, Curator of Botany and Director of Public Education.
- 26—"Pymatuning," by Reinhold L. Fricke, Preparator in the Section of Public Education.

### FEBRUARY

- 2—"Inside Western Deserts," by John Clark, Assistant Curator of Vertebrate Paleontology.
- 9—"Collecting a Desert Group," by Ottmar F. von Fuehrer, Artist and Associate Preparator.
- 16—"A Heritage We Guard," by Arthur W. Henn, Curator of Ichthyology.
- 23—"Aquatic Mammals," by J. Kenneth Doult, Curator of Mammalogy.

### MARCH

- 2—"Again Jamaica," by Andrey Avinoff, Director of the Carnegie Museum.

### SATURDAY PROGRAMS FOR CHILDREN

The weekly story hour of the Boys and Girls Department of the Carnegie Library of Pittsburgh begins at 1:30 P.M.

Free Motion Pictures for Children are shown by the Museum at 2:15 P.M. in the Carnegie Lecture Hall from November through March. The films are especially selected.

Any child who wishes to do so is cordially invited to attend both these programs.

### ALL ARE DEBTORS

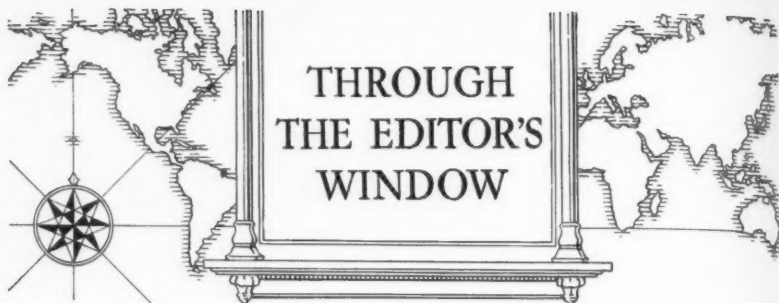
I hold every man a debtor to his profession; from the which as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves by way of amends to be a help and ornament thereunto.

—BACON

### THE PURSUIT OF HAPPINESS

The good education of youth has been esteemed by the wise men of all ages as the surest foundation of the happiness both of private families and the commonwealth.

—BENJAMIN FRANKLIN



#### A REMARKABLE PARALLEL

**W**HAT Shakespeare said, in Julius Caesar, Act I, Scene II:

Why, man, he doth bestride the narrow world  
Like a Colossus; and we petty men  
Walk under his huge legs, and peep about  
To find ourselves dishonorable graves.  
Now, in the name of all the gods at once,  
Upon what meat doth this our Caesar feed,  
That he has grown so great? Age, thou art  
shamed!

Rome, thou has lost the breed of noble bloods!  
When went there by an age, since the great flood,  
But it was famed with more than with one man?  
When could they say, till now, that talked of Rome,  
That her wide walls encompass'd but one man?  
Now is it Rome indeed, and room enough,  
When there is in it but one only man!

What Winston Churchill said at London, in an appeal to the Italian people, December 23, 1940:

"Italians, I will tell you the truth. It is all because of one man. One man, and one man alone has ranged the Italian people in deadly struggle against the British Empire, and has deprived Italy of the sympathy and intimacy of the United States of America. . . . It is all one man who, against the crown and royal family of Italy, against the Pope and all the authority of the Vatican and the Roman Catholic Church, against the wishes of the Italian people, who had no lust for this war, has arrayed the trustees and inheritors of ancient Rome upon the side of the ferocious pagan barbarians. There lies the tragedy of Italian history, and there stands the principal who has wrought the deed of folly and of shame."

#### THE OBLIGATION TO BE HEARD

**H**is Holiness, Pope Pius XII, has just taken a step for the enhancement of the human voice which bids fair to revolutionize, and should revolutionize, the power of speech throughout the world. He has ordered that amplifiers shall be placed along the walls and pillars of St. Peter's Cathedral at Rome, so that every word that may be spoken in the future from that venerable basilica shall penetrate with ease and perfection the most distant ears in the congregation. It is an example that should be promptly followed not only in every church but in every public hall and theater in the world.

Not long ago William Lyon Phelps recorded his indignant conviction that theater managers were imposing upon their patrons by permitting the dialogue of their plays to be spoken in tones that cannot be heard beyond the tenth row of the orchestra seats. Every theatergoer knows this accusation to be true. There are indeed some fine voices in every play that carry their words through the theater; but on the other hand the majority of the voices in many plays seem to stop, as Mr. Phelps said they do, at the tenth row, and sometimes they fail to reach even that point. The argument advanced by some players against the reinforcing of their voices by mechanical means that this would tend to destroy the effect of emotional passages where the voice is lowered for dramatic effect, is overthrown by the

fact that when the voice is thus lowered without the art which should control a stage whisper, it cannot be heard at all. A stage whisper, when properly made, is notable for its loudness. Robert Mantell, a tragedian of former days, used to speak those terrible confessions in Richard III and Macbeth in whispers which enthralled even the upper galleries.

The general complaint against inaudible speaking can be discovered in all large churches and assembly halls. Heaven's greatest gift to a public speaker is a good voice; and a good voice is really a musical instrument—one that is powerful, resonant, and variant through the range of a full octave in the piano scale. This definition cuts out the monotone, the sepulchral, and the guttural to every speaker in the world except the Ghost of Hamlet's father.

Up to a few years ago persons who sat in the second balcony of Carnegie Music Hall complained that, with but a few exceptions, they could not hear the speakers on the platform. A system of amplifiers was thereupon installed, like those that are now in the Vatican, so that now the weakest voices are carried to the remotest seats. The engineer in charge of the amplifying instrument controls the volume of sound, just as is done with the radio, by turning a button, and this difficulty is instantly solved.

But the pursuit of voice culture is a duty which every man and woman owes to society. The loudspeaker cannot do it all. In business meetings and small group discussions there are almost always those whose vocal tones are inaudible to the next chair; and as these persons often have the most to say, they keep the ears of their associates on a strain throughout the meeting.

And so, commencing with the theaters and the churches, may not a long-suffering public hope for the application of these modern scientific accessories to the enlargement of the general hearing, to be aided by a cultivated knowledge of the use of the voice by every soul

that possesses a voice? Surely, the Pope has done a thing of universal value by establishing the use of a simple device which makes it possible for listeners to hear what speakers are saying to them.

#### TWO FALSE THEORIES OF WAR

THE persistence of the war has obscured its main purpose, which is the conquest of the world by two dictators, and has clouded this objective in public opinion by two fallacies, the constant growth of which are giving a deceptive value to the ambitions of the aggressors. The first is the popular idea, presented by at least one half of the economic teachers in our universities, that it is economic distress that creates wars. On the contrary, it is the ordered opinion of all sound historians and philosophers alike that it is wars that create economic distress. It follows this false teaching that a country that needs more land or more food for its population is obligated to make war in order to obtain these gifts of nature.

That was the cry of Germany in the first World War. Among other definite propositions that were made at that time was one that the German emigration to Brazil should declare so much of Brazil as was inhabited by Germans to be Germanic soil under the German flag and government. Here came the first peep at world conquest. It never occurred to the Hohenzollerns that it would be a wise act of statesmanship to encourage their surplus population to transfer itself to Brazil and be absorbed into the Brazilian nation under the flag of that country, as when a similar section of surplus population from any land seeks shelter and sustenance in the United States, or elsewhere. Incidents like that at Brazil brought their own demonstration that it was not economic distress that created the war, but that a cruel and bitter war was ingenerated that distressed humanity everywhere, and hopelessly wasted the fame and riches of Germany.

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The second fallacy—and we find its leadership today among eminent Americans—is that the present war is fundamentally a conflict between two systems, the totalitarian and the liberal. But any such interpretation lifts the two dictators out of the class of ambitious adventurers and gives them the dignity of statesmen who are fighting for a popular right. This war is not such a conflict. It was begun by Mr. Mussolini in his conquest of Abyssinia, in furtherance of his declaration long ago that he intended to restore to Italy the ancient precincts of the Roman Empire. It was developed in all its fury by Mr. Hitler to spread the hegemony of his single will over all the nations of Europe, and ultimately of the world, despite a universal purpose toward freedom and independence. There was no economic distress in any community in Europe that provoked any outburst of war; and outside of Germany and Italy there was no wish in any human heart to establish among other peoples the sovereignty of a totalitarian state with its consequent destruction of liberty.

#### NATURE AND TRUTH

Nature is always truth; at its best, it is beauty and sublimity as well.

—HAZLITT

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